ARTS GLORY:

OR,

The Pen-Mans Treasury.

CONTAINING

Various Examples of *SECRETARY*, *TEXT*, *ROMAN*, and *ITALIAN* HANDS.

Adorned with many Curious KNOTS and FLOURISHES, to render them pleasant as well as profitable.

With *Directions*, *Theorems*, and rare *Principles* of *Art*, Comprehending very much of the AUTHOR'S Knowledge.

Also a *Receipt* for *INK*, and to Write with *GOLD*.

Wholly Invented, Written, and Engraven, by EDWARD COCKER.

London, Printed for, and are to be sold (with the Youths direction to write without a Teacher, and other of the AUTHORS Works) by *John Overton*, at the *white Horse* without *Newgate*, at the corner of the Little *Old Baily* near the *Fountain Tavern*, 1685. Where you may have all sorts of Blank-Bonds, Copy-Books, Maps, Birds, Beasts, Flowers, Fruits, Coloured for Gentlewomens Works.

Behold heare COCKER'S Life-resembling Shade:
Whom Envies Clouds have more Illustrious made.
Whose PEN and GRAVER have displayd his Name,
With Virtuosos, in the Booke of Fame. E.M.

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[illegible] Youths direction to write with [illegible]

[illegible] AUTHORS [illegible]

To the Ingenious Practitioner in the Art of *Writing*.

WRITING is an Art neither Mechanical nor Liberal, yet the Parent and Original of both; not a Science, yet the way to all Sciences; not a Vertue, yet the dispenser and Herauld of Virtues; serving naturally for the Illustration of the mind, and the delight of the Eyes. God delivered it at first to men, wise persons have expres'd it; many have endeavour'd after it, but few attained it; as being both a singular Gift of Divine Providence, and a rare Ornament of humane Intelligence. For by This, have the sacred Scriptures been preserved, from Generation to Generation: by This are the memorable Acts and Atchievements of famous men Recorded: and This, by securing their Names from the greedy and devouring Jaws of Time, gives them a second Life in spite of Death: This also, as the Interpreter of the Muses, manifests the Learning of the Times: As the Companion of the Tongues, it produces the History of Nations: As an exquisite help of Memory, it wonderfully perfects the Powers of Wit: As a prime Secretary, it Registers things Famous, and discovers those which are obscure: It is highly necessary and behoveful to the Learned and unlearned. The furtherance of Commerce, the strength of societies, the sweet Entercourse of Friends absent, the Progress of fame, and the splendour of Justice, stand all indebted hereunto: It is the Tie of a civil life, and the Band of the Weal-Publique. The beginning hereof was small and rude, which latter days having increased and illustrated, is now, at length, arrived at some perfection, and much admired at by the present Age, being made happy by Time's revolutions, and still rendred more absolute by new Discoveries. Among which, how far I may put in for a due claim, I leave to the fair censure of the Judicious, who had rather procure good to others, than applause to my self: And to testifie the reality hereof, I have published these examples, & the following Directions, *for the help and assistance of such as shall endeavour to acquire a facility in this* Commendable Art.

12 F 51 King

DIRECTIONS.

THere are divers accomodations, which are a furtherance to practiſe in this Art.

The firſt is, a good Light; and that I account beſt, which is moſt clear, and free from ſhadows; a light that is right over againſt you, as you ſit to write, or one that comes on your left ſide, for otherwiſe your own ſhadow will be your hinderance. Alſo a Desk to write on, or ſomething of that Nature were pertinent, which might be ſomewhat aſcending, and not directly level, ſo all the light the better deſcend upon your Paper, and ſo will you be the more able to continue at the imployment. For to ſit upright, and to have your Paper, as it were, to meet you, will be much more for the eaſe of your body, and leſs for the diſeaſe of your head, than bowing of the body, and holding down of the head, is like to be.

It were next to be wiſhed, that you had a good Pen-knife, and that you would not ſuffer it to grow bad for want of a Hone, and a Thong of Leather to preſerve its edge.

Now to make a Pen; take the firſt, ſecond, or third Quill in the Wing of a Gooſe or Raven, (ſome will, if their Quills are too hard, ſteep them a while in water; or if too ſoft, lay them a ſhort ſpace in embers) and having with the back of your Pen-knife, prepared it by ſcraping, cut off about a quarter of an Inch, or fingers breadth, of the end; after that, you muſt enter the edge of the knife juſt at the end of its back-ſide, where you have cut; then put in your looſe end of the Quill, and holding your Thumb of your left hand on the back thereof, you may by twiching up the end of your Quill, make a ſlit, long or ſhort, according to your mind; however that being done, and the Quill made ſmooth by ſcraping, and not *too* thin or ſoft, then cutting each ſide alike, you may deſign the ſlit to be at ſuch a length as may beſt fit your hand; and placing it upon your thumb, hold your knife a little ſlopeing, and cut the end of the Nib: but before it be cut quite through, turn your knife downright and cut it off. You may faſhion it

as

as you pleaſe, leaving it broader or narrower, according to the ſize of the Letter which you intend to write.

Now preſuppoſing that you are appointed with a good pen, it follows that you know how to hold and manage it like a pen-man.

What's great Goliah's *Spear, the ſevenfold Shield,*
Scanderberg's *Sword, to one who cannot wield*
Such weapons? Or what means a well-cut Quill
In th' un-taught hand of him that's void of skill?

Therefore, obſerve to place your Thumb on the ſide of your pen, next your breaſt, higheſt of all; place your fore-finger next on the top of the pen, and permit it to reach about a quarter of an inch beneath the end of your Thumb; laſtly, place your middle finger ſomewhat lower than that, on the fartheſt ſide of the pen, (I do commonly place the cheek or upper part of the pen's concavity on the end of my middle finger, cloſe to the nail, and by that means the pen lies more ſteadily;) the two fingers being in a manner extended to their full length, the Thumb only riſing in the joint;) Your Hand being thus prepared for your pen, your pen for that, and your paper for both; which lying ſtraight before you, your Arm being laid right forth, and your Elbow even with the midſt of the end thereof, it being ruled either with ſingle or double lines, with a ſmall pair of Compaſſes, ſet at ſuch a diſtance, as may fit the depth of the Hand you write, or a Quill cut forked for that purpoſe may do as well; then taking your Ink up ſparingly with the hollow ſide of your pen downward, it being free from Hairs or any thing that may prove an Obſtruction to the free paſſage of the Ink; you may begin to Write by the *Copies* in this *Book*.

Firſt,

First, imitate an Alphabet of ſmall letters of the hand you intend to write: and practiſe ſuch Letters firſt, as may help to the making one of another.

As for Example, If you would learn the Secretary-hand: firſt make a ſmall *i*, then if you obſerve a due diſtance, with the Addition of another the like Minnum, drawing a thred or hair-ſtroke from the middle of the firſt, with the edge of your Pen to the top of the other, you may make an *n*, and adding another Minnum, made in the like manner, to the two former, you will produce an *m*: and drawing the hair-ſtroke from the bottom of the one, to the middle or top of another like it, you may make a *u*: Alſo if you draw a traverſe or croſs ſtroke from the top of your firſt Minnum (it being made a ſmall matter above the upper line) even in the uppermoſt ruling, it will be a *c*. Alſo of a *c*, derived from the *Roman* hand, you may with eaſe form a *Secretary e*, and an *o*, an *a*, an *s*, a *q*, a *d*, and a *g*. Likewiſe if you make a ſtem, or ſmall *l*, you may with ſome addition make a *t*, a *b*, an *h*, a *k*, an *f*, and *ſ*. Alſo the firſt part of a ſmall *r*, is the ſame with that of the *v* Conſonant, and the ſecond of a *w*, and the later part of a *w*, or a *v* Conſonant, makes the head of a *Secretary p*.

This obſervation holds good, ſo far as letters and their parts have a correſpondency: Our following diſcoveries and Theorems being more ample and unconfin'd, may happily give you plenary ſatisfaction.

A Diſgreſſion, by way of Caution, to Parents.

FAr more Uſual it is in the world, than Commendable for Parents, bleſt with a great Stock of children, to ſit in Conſultation upon them, and determine of them; as Husbandmen ſit yearly in Council upon their Lands, deſigning and laying out ſuch a ſpot of ground for paſture, ſuch a one for Medow, for Tillage a third; this to bear one ſort of Grain, that a ſecond, another none at all, it may be to lye fallow, in order to a more plentiful Harveſt, when the wiſdome of the Husbandman ſhall call it to an account for the Seed he ſhall intruſt to it, and the Reſt he hath indulg'd it. Thus Children (being indeed the beſt kind of Inheritance) are commonly by their Parents, as it were Cantoniz'd, deſign'd, and laid out to ſeveral ends and purpoſes, This to bear the Honour of the Family, that to ſalute the Vniverſity, to court the Law ſome, to drudge in Trades others; theſe for Traffique, thoſe for Handy-crafts; one for this, another for that. True indeed were Parents God-Almighties, to ſee into the natural inclinations of their Children: or had the Almighty given them as much inſight into the Inheritance that came out of their Loyns, as experience hath begot them knowledge in the Inheritance that came by Leaſe, Purchaſe Deed or Legacy, ſo that they might with as much probability of reaſon, expect the fruits of Art from the one, as the fruits of nature from the other. This or that ſon to be an exquiſite Writer, Graver, or Limner, as that Field to yield them good Wheat or Barly, ſuch a deſigning and ingaging of their Children upon a Profeſſion, were very requiſite and prudential. But foraſmuch as no man at the firſt fully knows his Child's propenſions, and when he hath begun to underſtand them pretty well, the youngman preſſeth faſt on towards maturity of Judgment, to make choice for himſelf, moſt ſuitable to his own natural Impreſſions, the croſſing and thwarting whereof, would be at leaſt very difficult if not highly dangerous (ſuch as are by a counter-byaſs of fatherly Authority, drawn from that Maſtreſs-profeſſion whereto Nature had inclined them, being like ſuch that have been diſappointed of their firſt Loves, generally unhappy in their ſecond Applications) it cannot chuſe but be in Parents a very great folly to be peremptory in ſetting Boundaries for their Children to run a Race of Unhappineſs in. For my ſelf, had any ſuch untranſgreſſible Laws, by the power of a Father, been ſet me, ſure I am, every minute of my life muſt have been an Age of diſcomfort; and being (as I then was) dedicated to another ſort of Art, never ſhould I have had the Opportunity of appearing to the World in that eminency which this *Book*, with *others*, by me lately publiſhed, preſent me in.

[The reſt of the Directions follow the Examples.]

A particular Catalogue of Copper Plates, Printed by and for John Overton, *at the White Horse without* Newgate.

THe Twelve *Roman* Emperors Heads, at large, each Head being as big as a sheet of Royal Paper. The King, Queen, and Royal Family. The old World in three Maps. *New Bedlam*, and the *Royal Exchange*. Epitomy of Heraldry. The twelve months of the year, by *Sandrart*. King *Charles* the first. After *Vandike*, K. of *Poland*; Duke *Loraign*; Count *Starenberg*; *Barlo*'s book of hunting, hawking, and fishing, after the *English* manner. The World in four parts, *viz. Europe*, *Asia*, *Affrica*, *America*, (newly come forth.) A new Map of the World. A Map of *England*, *Scotland*, *Ireland*, *France*, in single sheets large paper. *Great Britain*, and *Ireland*, in four large sheets, with the Isles adjacent unto them: also the Battels fought in each Kingdom, expressed by Tents. *Kent*, in two sheets, with the High-ways from Town to Town, *&c.* A Map of *Great Britain* in one sheet. *Essex*, *Surrey*, *Warwick-shire*, *Hartfordshire*, not any the like Map extant. *Suffolk*, *Norfolk*, *Northampton-shire*, *Stafford-shire*, *Leicester-shire*, and *Rutland*, *Worcester-shire*, *Cheshire*, *Lancashire*, *Somerset-shire*, *Berkshire*, with the scales of each Map, and the distinctions of each Hundred, &c. New Maps of *London*, *Ireland*, *&c.* The Arms, Crests, Supporters, and Mottoes of all the several Companies and Corporations of the famous City of *London*, as they now bear them, described by the Letters of their proper colours, with the additions of the Arms of many new companies. A collection of several Signs and Badges, for Inns, Taverns, or Victualling-houses, to distinguish each Room by its Name, in *Colours* or otherways.

All the Kings of *England*, from *VV.* the Conqueror, to K. *James*. The X Commandments in two Tables. Death his Anatomy, with the memory of the righteous, and Oblivion of the wicked, in sentences of Scripture. Two large Pieces, being rare Knots of Mr. *Edw. Cocker*, Master in Writing.

These are Copy-books under written.

The Writing School-Master, or the Anatomy of fair Writing; wherein is expressed each several character, together with other Rules co-incident to the Art of fair and speedy writing, by *Jo. Davis* of *Hereford*. A *Copy-book* containing variety of examples of all the most curious hands written with the Breaks of each letter, with the three usual and most necessary hands of our Nations, by *Martin Billingsley* Master in writing, *Billingsly* in small. The Pen-mans Recreation, containing examples of fair and speedy Writing; of excellent use for all such as aim at perfection therein, by *James Hodder*. A *Copy-book* of the usual hands written in *England*, by Mr. *Johnson*. The Pens Treasury, containing several Directions, very useful, both for the Art of writing true English, with choice experiments for such as practise Pen or Pensil, by *J. Fisher*. A *Copy-book* containing plain and easie directions to fair Writing, by *Lewis Hughs*. A *Copy-book* or fair writing of several Hands used, published by *P. S.* A *Copy-book* of the usual Hands written, with easie Rules by which one may learn to write of himself.

The *English* Military Discipline, a new drawing *book*, twenty four Plates.

ARTS GLORY

OR

THE PENMAN'S TREASURIE

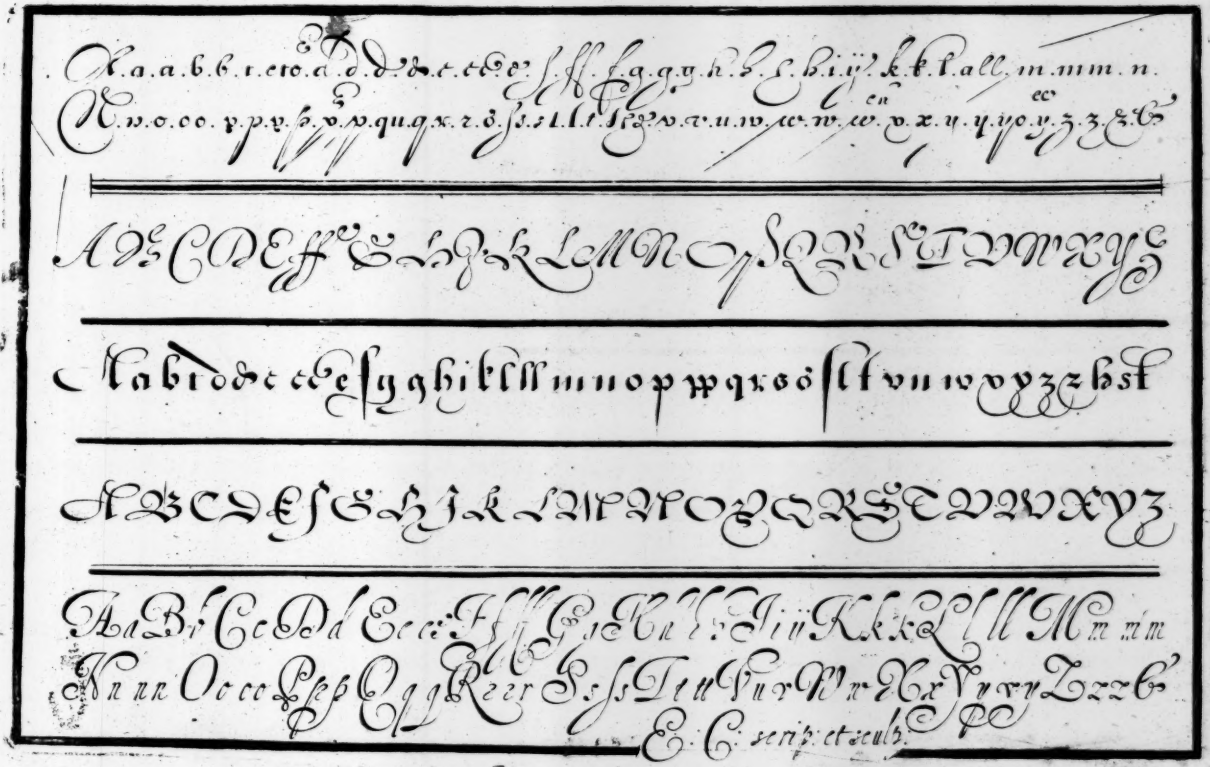
Wherein you may be accommodated with varieties of curious Hands, for any manner of Imployments.

And also with Directions, to facilitate your Practise.

Invented, Written, and Engraven, By Edward Cocker.

The Second Impression, with Additions of Copies and Directions. 1672

Sold by Jo: Ouerton at ye white Horse at ye corner of little old baly without Newgate



A a a b b c c d d d e e e f f f g g g h h i i j k k l all m m m n
N n o o o p p p q q q r r s s s t t t u v v u w w w x x y y y z z &

A B C D E F G H I K L M N O P Q R S T U W X Y Z

A a b c d e e e f g g h i k l l m n o p q r s s t u v w x y z z h s t

A B C D E F G H I K L M N O P Q R S T U W X Y Z

A a B b C c D d E e e f f f G g H h i i j K k k L l ll M m m m
N n n O o o o P p p Q q q R r r S s s T t t U v v W w X x Y y y Z z z &

E. C. scrip: et sculp:

Alphabets of Italian

To those who would be famous, and sublime,
Must at Humilitie beginne to climbe
So, such, as would renowned Writers bee,
Must be content to learne; by A B C.

A a. a. q. g. e. ee. o. oo. g. g. d. d. d. d. i. i. n. n. m. n.
m. y. y. q. q. v. v. x. x. w. w. v. v. v. v. x. p. p. y.
l. all. b. b. n. h. k. k. f. f. f. f. t. st. sh. r. z. &c.

A. a. b. so. n. d. d. e. ee. ff. of. g. h. ie. i. ij. k. k. l. ll. m.
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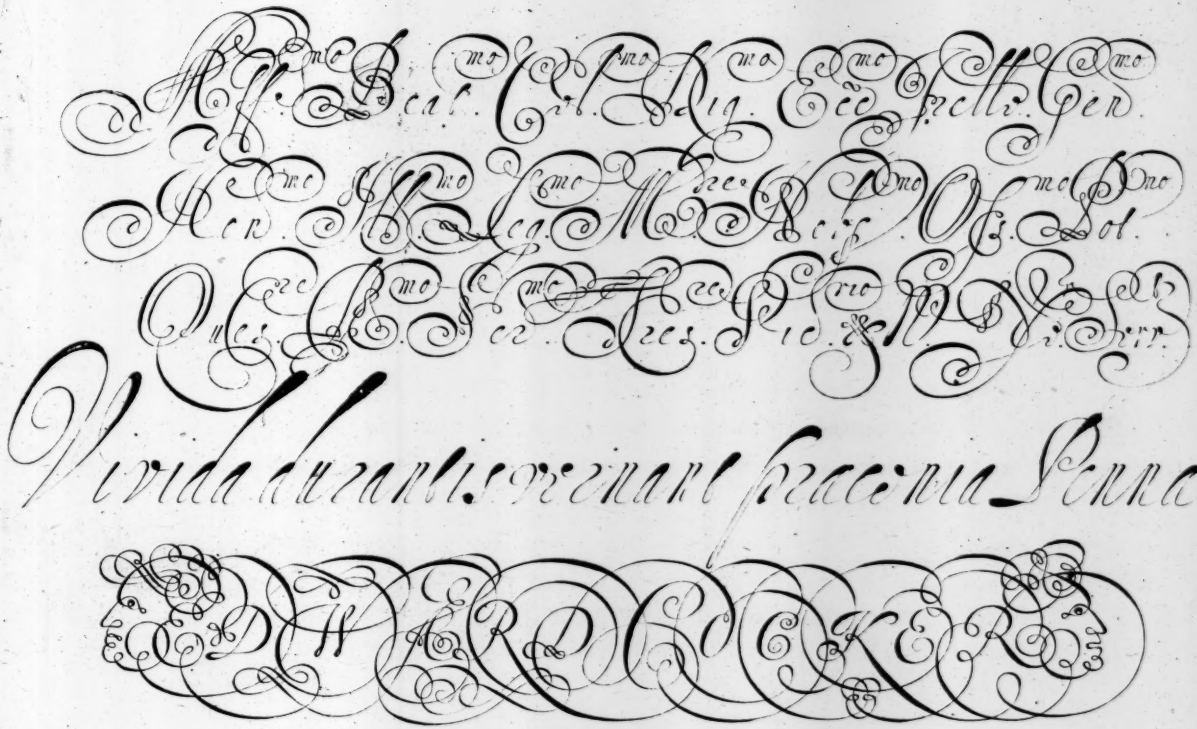
Cocker



Aff.mo Beat.mo Col.mo Dig.mo Ecc.mo Fratti Gen.mo

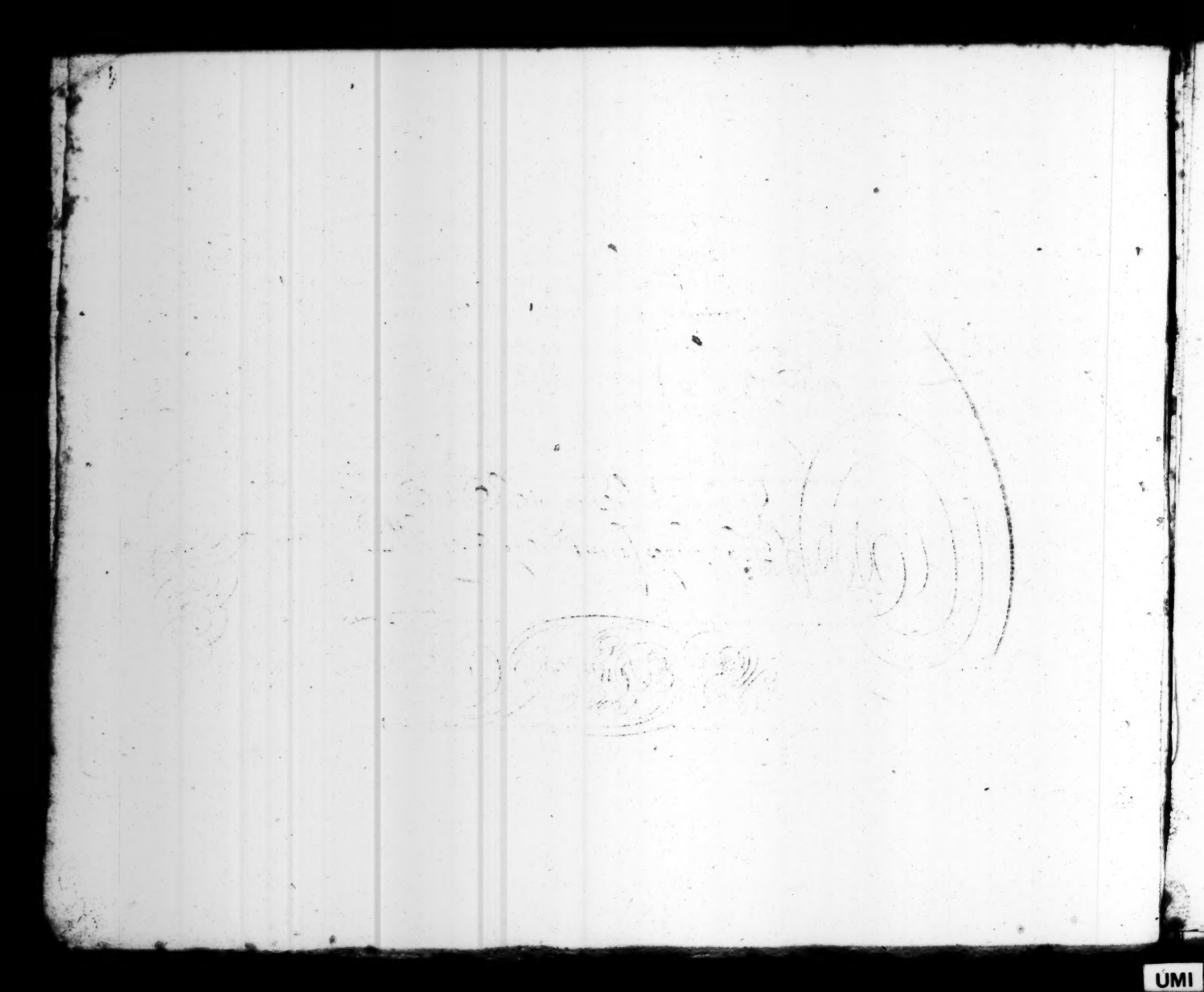
Hen.mo Ill.mo Leg.mo M.re Nob.mo Obs.mo Pot.mo

Quest.re R.mo Per.mo Tres.re Pie.rio M.ri Vi.rr.

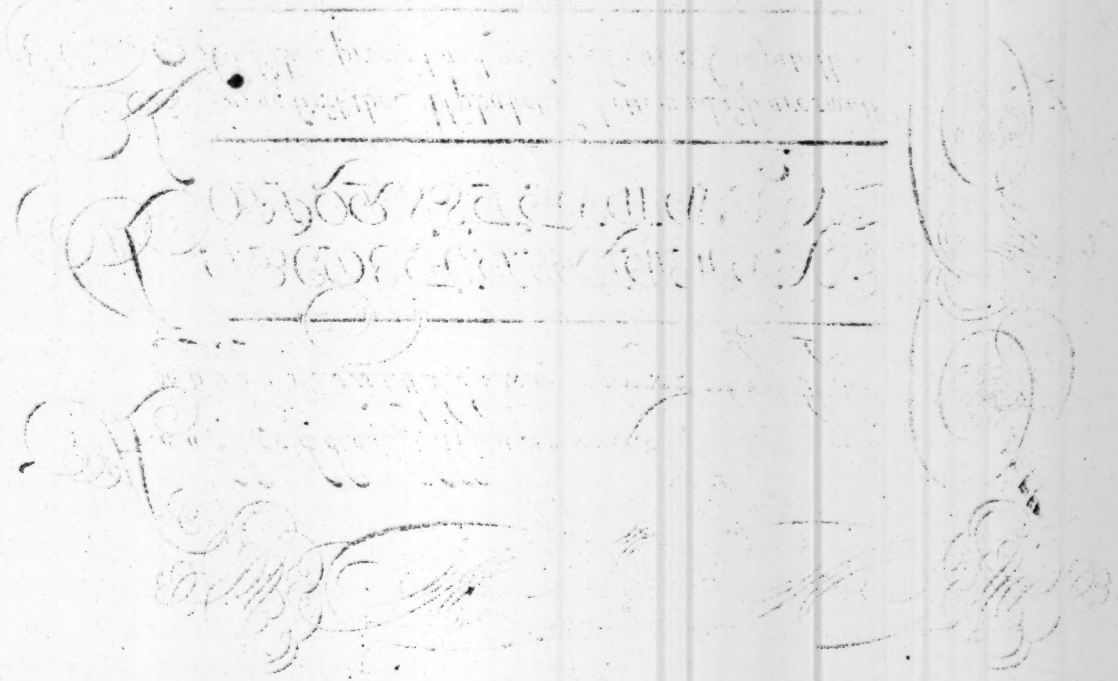
Vivida durantis vernant praeconia Pennae

EDWARD COOKER

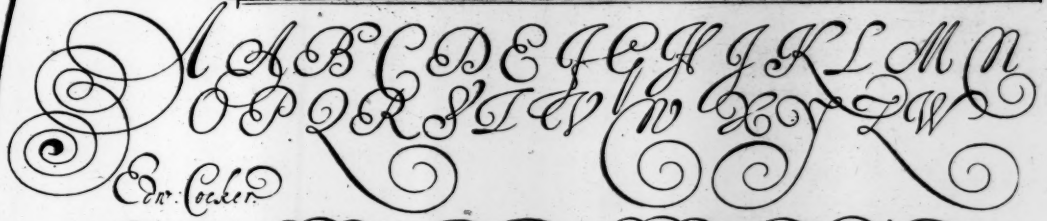
Man of himself doth nothing know nor nothing comprehends
But by the power which God alone for season bestowes
It is not Pen, but Pen with Arts direction
That brings faire Writing to its full Perfection.
DWARD COCKER



a.a.b.b.c.c.d.d.e.e.f.f.ff.g.g.h.i.y.k.k.l.ll.m.mm.n.nn.o.
oo.p.p.q.q.r.r.s.ſs.t.tt.v.v.u.w.w.x.x.y.y.z.z.&.qu.ſt.gen.
A.B.C.D.E.F.G.H.I.K.L.M.M.N.N.
O.P.P.Q.R.S.S.T.T.V.W.W.X.Y.Z.
Learne firſt the Alphabet of Letters which are ſmall,
And then proceed, and get the Letters Capitall.
E. Cocker

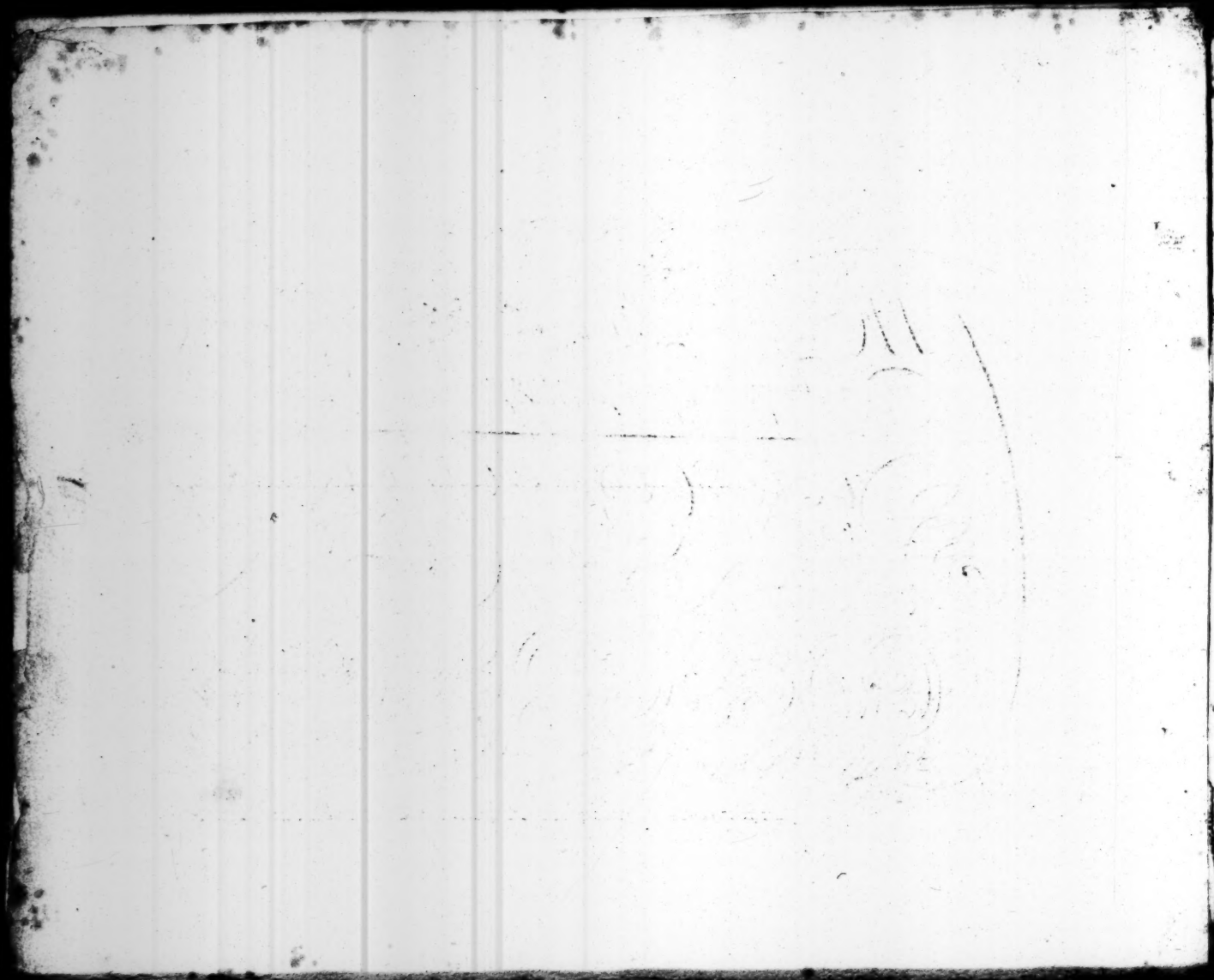


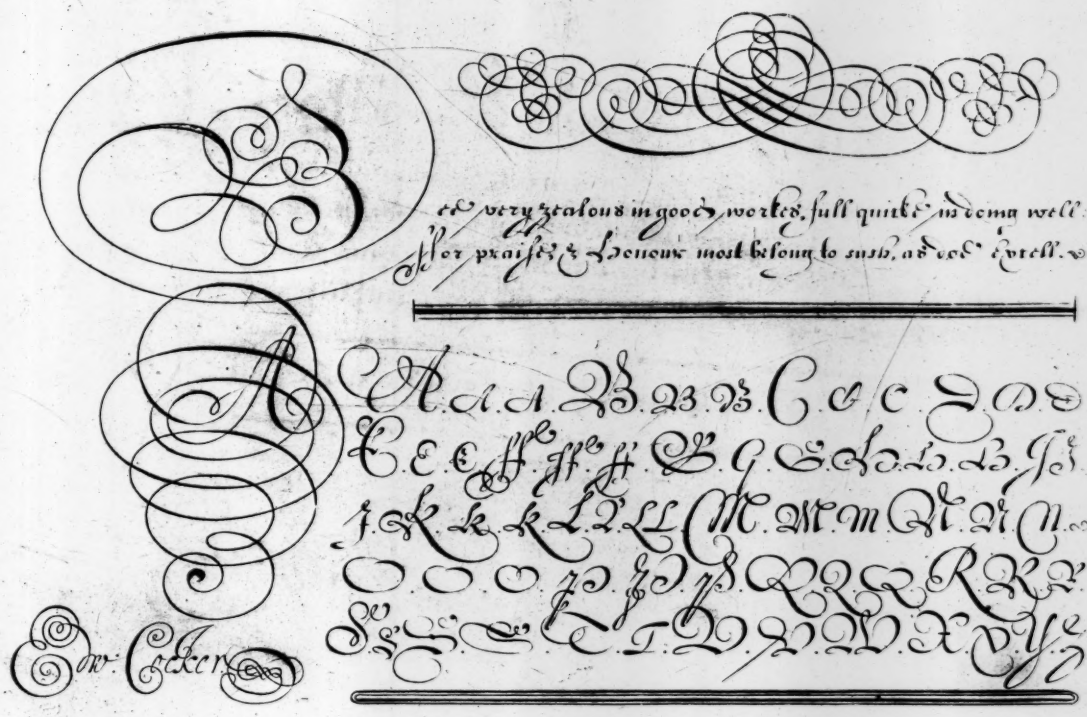
Mix zeale, and faith together with yor care, & diligence,
And quickly yo^w may bring your workes to perfect excellence.



A A B C D E F G H I K L M N
O P Q R S T U V W X Y Z W

Edw: Cocker.





Bee very zealous in good workes, full quitte in doing well
For praise & honour most belong to such, as doe extell.

A A A A B B B C C C D D D
E E E F F F G G G H H H I I
J K K K L L L M M M N N N
O O O P P P Q Q Q R R R
S S S T T T U U U X X Y Y

Edw: Cocker

UMI

It is the Hono^r & Renowne

of a Common-wealth, to be vnder the Governement of Courageous & Ingenious minded men, who by ye Care, and Compasse of Magnanimity and Wisdome can, like skilfull Pilots, steere the Shippe of State.

A a b i d e e f f g h i k l ll m n o p q r s st t v u w x y z.

EDW^D ARD COCKER

UMI

I . II . III . IIII . V . VI . VII . VIII . IX . X . XI . XII. 1.2.3.4.5.6.7.8.9.10.11.12.

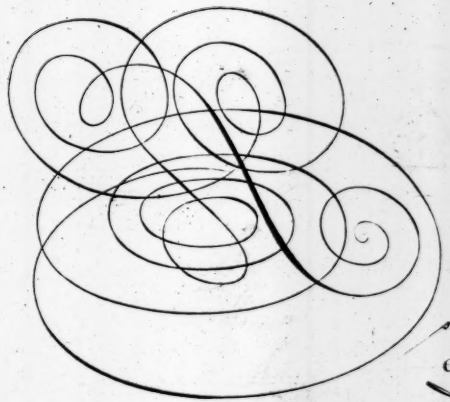
Aaaam Bbbbm Ccccm Dddm Eeeem Ffffm Gggg Hhhm Iiiim Kkkkm Llllm Mmmm
Nnnnn Ooooom Ppppm Qqqq Rrrrm Sssssssm Tttt Vvvvm Wwwwm Xxm Yym Zzm

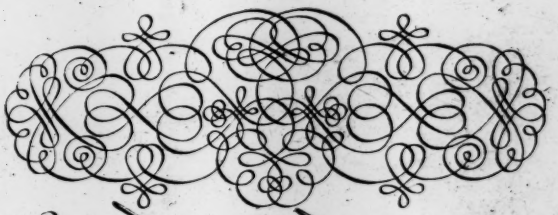
---

No Instrument of Musicke, though never so excellently tuned and cunningly played on, may bee able so to illuminate & raise immaginations of men, and give the like contentment to their minds, as the sweete sound of their owne praise and commendations which is often times an inchantment to men of wisdome and evermore an incouragement to Freles, and doth most commonly elevate their Spiritts to ye highest.

Edward Cocker.

Industrie, and Ingenuitie are two vnseperable Companions
being once met togeather, in a Prudent, and Vertuous young
man Vnderstanding doth leade, and conduct him to
Industrie, and Humilitie to Ingenuitie. Endeavour
therefore to have Vnderstanding and Humilitie.
EDWARD COCKER





Prudent and vertuous mindeed man will evermore bee conversant with such whose meditasons are continuallie upon the righteous, and uncontaminated Commandementz of the Almightie Leading to Heaven, and everlasting happines. Amambmsmdmemfmgmhmim imkmlmompmqmrmsmtmumwmxmymzmambmcmdmedd

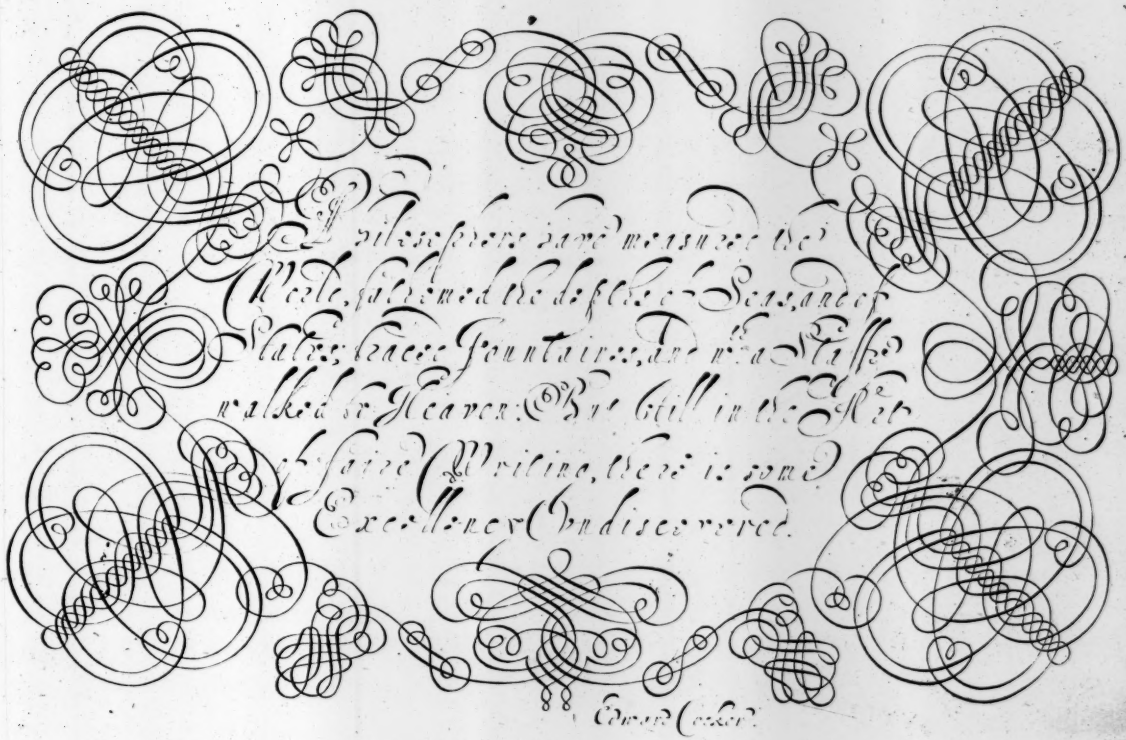
That radiant Soule where Art, and Vertue twine
Their beames with Grace, most gloriously doth shine.

Edward Cocker.

I neere was taught, yet I have brought this to an end you see,
But this small worke by God was wrought, it was not wrought by me,
To him therefore, for evermore, the praise and honour be.

Although our Workes end quickly like our dayes,
Yet LORD to Thee see endlesse Praise,
For the sweet Influences of thy Mercies Rayes.

COCKER.



Philosophers have measured the
World, fathomed the depths of Seas, and of
Slates; traced Fountaines, and wth a Staffe
walked to Heaven: But still in the Art
of faire Writing, there is some
Excellency Undiscovered.

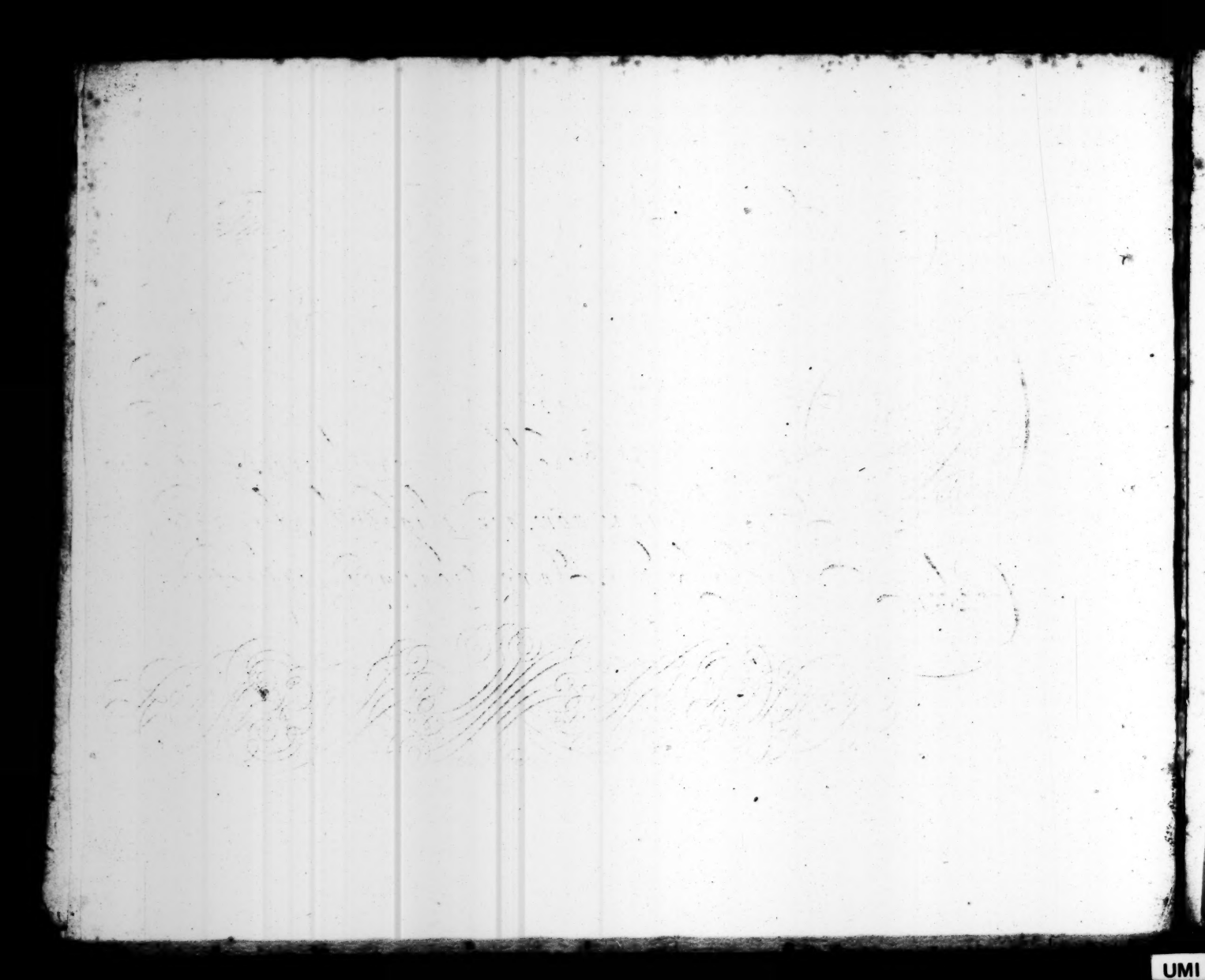
Edward Cocker.

By Zeale our Faith is, & good workes, exprest.
Wee quit all Creature-Comforts, to be blest.
Men are quick-sighted Lynx-eyd, faults to finde
But when they should performe, drowzie & blinde.
Religions flame full quickly waxe theole,
Vnlesse the same we doe by zeale vphold
Edward Cocker.

ITALIAN HAND.

We must from vncontaminated Springs
Extract some quintessential famous things.
And to create rare Novelties, whose view
May charme Beholders; we our braynes must screw.
For old things now, are slighted, and rejected,
And only new Inventions are respected.

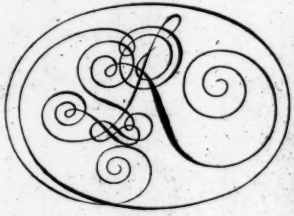
Cocker.



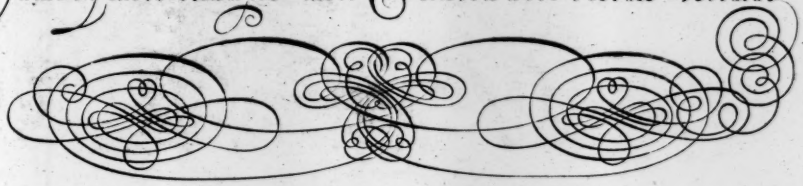
Quo quis velit, & quaque lubeat (ad Literas graphice, & pulchre efformandas) Calamum ducere non tam facile cuipiam est & promptum, quam est ei utile, necessarium & quam maxime honorificum. Manu sua propria scrip: & sculp: E: C:

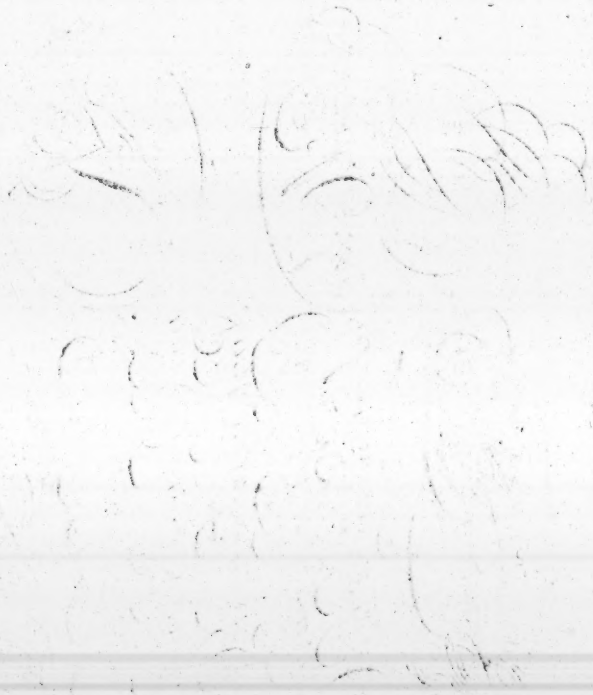
A B C D E F G H I K L M N O P Q R S T V W X Y Z

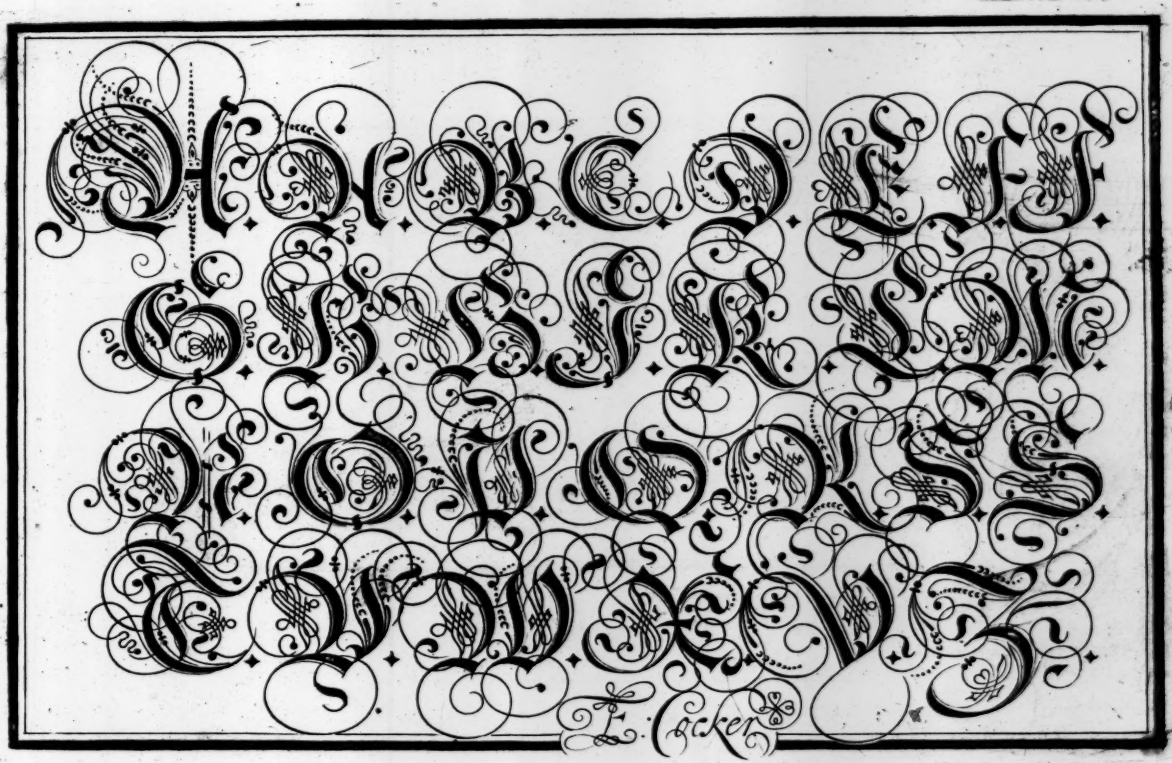
A Thistle shall out-vie the loftie Pine &c.
And Sol's resplendant Beautie cease to shine;
Before bright Vertues radiant Tincture fade.
Or Arts rich Lustre's worse by Envy made.



Reverence, feare and obedience, are required in Children towards their Parents; but first they are convenientlie required in Parents, as namelie to feare God and to be obedient to his holy commandements, and reverence their Superiours and betters, and by their example their Children will become vertuous






E. Cocker

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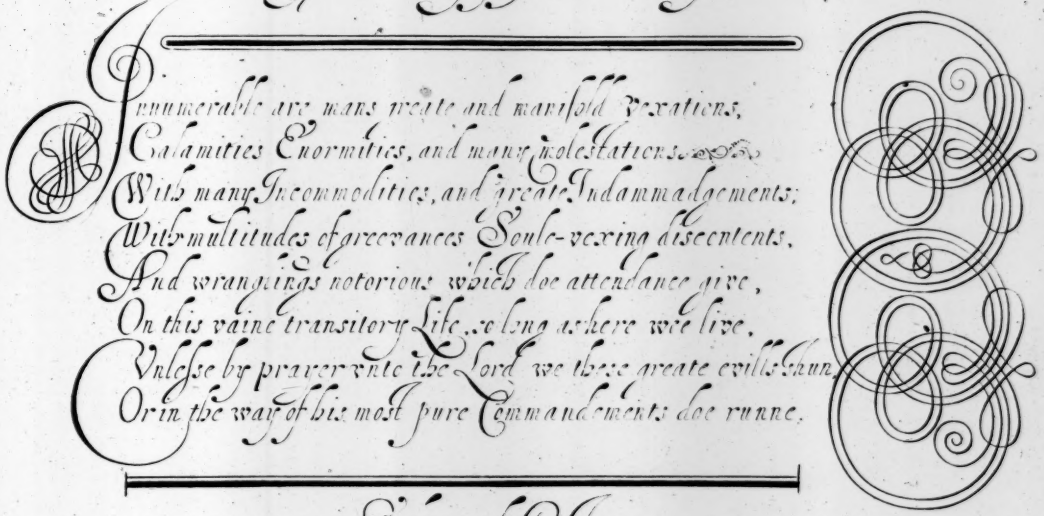

Edward Cocker.

All things are done
through the Divine
Providence of God.
a.b.c.d.e.f.g.h.i.y.k.l.m.n.o.p.
q.r.s.s.o.s.t.v.u.w.v.y.z.
Edward Cocker.

A a b c d d e e f f g h i i k l m n o p p q r r s s t u u w x y y z &

This Indenture
witnesseth that communitation is knowne
to bee most commonlie a declaration of
the intimation of mens minds, and &c.
A B C D E F G H I K L M N
O P Q R S T V W X Y Z
Edw Cocker

Except the Almighty be assisted, by the Divine power, and
Providence of his most heavenly Majestie to guide and
direct us in the way of his immaculate Commandements,
and righteous precepts; wee are not able to performe
or bring to perfection the least of our undertakings, or
enterprises, that may in any respect prove comfortable unto.

Cotton.

Mount, mount my Soule on Contemplations wings,
Leave Earth to Earthly mindes; minde Heavenly things.

Many and innumerable are the Allurements, & Entisements
of this World to vanity: but Lord be thou my Schoole-
master, and teach mee to number my dayes, that I may
apply my heart vnto Wisdome. Make me to runne
in the vncontamminated path of thy most holy, and
immaculate Commandements. The way to eternall life
Edward Cocker

UMI

Additional Directions, Theorems, and Choice Principles; Composed by the Author, since the first Impression of this BOOK: *Comprehending the Quintessence of his Knowledge in this Curious* ART.

MY advise to those, who aim at Excellency, in all, or any of our new-compos'd cursory Hands, is, that they would ingeniously consider from what Hands they are derived, and how much they ought to resemble their Originals: Also what mixture of Letters may render a Hand most expedious, and graceful: it being no less necessary for a *Pen-man*, to be understood in the Art-ful composition of Letters, than for a Physician to be skil'd in that of Medicines; Yet I impose not this Task upon *All*, but would rather confine it to *Writing-Masters*, *Secretaries*, *Clerks*, and those who are design'd to affairs in that nature; knowing it would be as disadvantagious and ridiculous for the most of others, to puzzle themselves, and hazard the loss of their Time, by an unnecessary Scrutiny in the nice Principles of this ART, as for those not to be throughly knowing, in things of so great and indispensible concernment in their Practices and Professions.

But whoever pleases himself to walk through the dark Intricacies of this curious ART, he will not find it amiss to take our following Discourse along with him, as a Luminary to his Understanding.

1. From whatsoever Hand you derive those Letters which you mix with those of the true *Secretary*, they must so far comply, as to be the same in *compass*, *depth*, *distance*, *full* and *small*.

2. If your Hand be compos'd of *Secretary* and *Roman*, the distances of your Minnum-strokes, and the parts of all Letters depending thereon, must be the same in dimension with the Diameter of your circular Letters.

3. Take this for a general Rule (attended only by one Exception,) that, Whether the Compoſition conſiſts of *Roman* or *Italian*, with *Secretary*; you muſt not uſe above one fourth part of the *Secretary* Alphabet; for that, like too much *Alloy* to Gold, takes from the Nobleneſs of their Mettal, and impairs their Eſtimation. Unleſs the Hand be Miſcellaneons, wherein, as in adulterated Wines, you may have a daſh of every thing, and all good for nothing.

4. Though the Stems of the *Roman* wind not off; yet, in Compoſition, their additional turnings is a neceſſary and beautiful variation; if the aſcending and deſcending parts fall not ſo near one to another, as to cauſe a flatneſs or diſproportion, contrary to the compleat carriage of the Hand.

5. In all Hands Compos'd of the *Italian*, any part of any Letter falling Naturally into a near conjunctive duplication of ſtrokes, that part muſt be full, as the back of the *a*, *g*, *q*, *b*, &c. being both congruous and illuſtrious.

6. Thoſe Hands conſiſting of a conſiderable mixture of Letters, borrowed from the *Italian*, muſt be varied to an *Oval* Form.

7. If from the *Roman* and *Italian* both, you take an equal number of Letters to Mix with the *Secretary*, thereby to frame a Hand uſeful and pleaſant, there in all the Letters of the three Hands muſt be drawn to a neceſſary compliance one with another; there being no greater abſurdity in Writing, than for Letters full and ſquare to ſtand improperly confronting thoſe of an *Oval* or Circular Form, in one and the ſame piece.

8. The ſtems and Tails of letters in a Running Hand, may be one fourth part, or more, longer than thoſe of their Originals; provided the diſtance of your lines be ſuch as will handſomly admit of that liberty. Otherwiſe, as in Petition-hands, wherein Lines and Letters ſtand cloſe, they may with Reaſon be denyed part of their uſual length.

9. When you would write a clear faſt hand, let your Pen have a reaſonable long Nib, and that an anſwerable ſlit; and bear your hand lightly on the ends of your third and little Finger: to which being us'd, your hand will be ready in motion, and by caſting or turning it a ſmall matter outward from you, it will be more certain and ſteddy.

Theſe

For set-Secretary.

I Have by a right-lin'd Triangle, with a perpendicular line inscribed; and uniting the opposite Angle, so effectually demonstrated the artificial Carriages of the Pen, in the performance of all Hands, as hath moved some to admire at the rare effects of so small a piece of Art; on which I shall here make a little Comment. First, by holding the Pen rightly, and permitting the Nib thereof to lie at the Angle towards you, it being directed towards the siniſter point, you will be informed how the full of all Letters should lye; and by applying the Pen to the perpendicular Line, you may learn the carriage of this Hand, on which we now treat, most of the parts of all the Letters therein, depending on that Line; which practice will render perspicuous. You may see how influential the consideration of the dexter part of that Figure will prove, when you in like manner, apply your Pen thereunto for the compleat Carriage of *Italian*-Hand, which will be of no small concernment to a Practitioner therein. But here to inlarge on the various uses thereof, would be too large a Digression. Return we therefore to our Subject in hand.

1. Your Pen for this Hand must have a Nib just so broad as you intend your Minnums: with the edge or left corner whereof your small uniting-strokes must be made; all other parts must be produced by a direct application of the Pens full mouth.

2. Those Letters whose Bodies exceed the rest in Magnitude, as the *b*, *f*, *h*, *k*, *ſ*, and *t*, are best made by a more than ordinary pressure of the Pen. Those that begin small, and so encline to a fulness, are begun with the left corner of the Nib, and finished by turning the Pen towards the Right hand, and drawing of it absolutely down-right: yet when they decline to a smalness, as the *f*, and *ſ*, you must wind off your Pen towards the left hand.

3. The Capital Letters of this Hand, depend upon that most perfect Figure the Circle, for their exact shapes and proportions. The consideration whereof does abundantly improve the Judgment, and faciliate the Symmetrical performance of those Letters.

4. Those whose Imployments require this Hand, as for Engrossements, Records, *&c.* would do well to have a mixture of Letters, not less substantial, in stead of those which render the Hand tedious and troublesome; and also to make those Letters more round, whose many squares would take up time, as the *a*, *b*, *p*, *q*, *r*, *w*, *&c.* For this *d*, to use that which returns to it self; and in stead of this *f* and *ſ*, those that turn circularly. For further transposition or variation, I refer them to the Rule of Reason, and the Nature of their Business.

Of all rare Hands, the Set-Hand is the best;
who writes that well, with ease may write the rest:
'Tis like a mighty Fort, which who does win,
Makes all the lesser Cittadels fall in.

For Text-Hand.

1. AS for Set-Hand, so for This; the Nib of your Pen must be the same in breadth with the strokes of your Letters: For, if it be narrower than the intended stroke, it must be forced by an extraordinary pressure, which commonly by bruising the Paper, draws down all the Ink, and so drowns the Letter: Also on Parchment, though that be not so soon penetrated

trated by the Pen, yet by urging the Pen with too great a poize, the ſtroke by overflowing exceeds its Art-full bounds. And for a broad Nib'd Pen, being directly applyed, to produce ſtrokes narrower than it ſelf, ſo as to continue a Hand of this Nature, would be an argument that Miracles were not ceaſed. Yet, as to the firſt, there is more probability of performance. For I my ſelf have deſigned letters and Copies of this Hand roughly, with a Pen having a Nib ſmaller than the breath of the ſtroke, and with a finer Pen compleated them, with no ſmall Curioſity. But to finiſh them by one draught is more Maſterly, and by me more uſed; the other way requiring more time than a Maſter can well ſpare, and *more* Judgment than every learner is furniſhed with.

2. What in all other Hands is requiſite only, is in this of abſolute neceſſity, that is an Artificial diſſection of all the letters therein; which in other hands is of concernment in relation to the *Theory* only, and in the Practical part of ſmall uſe, but in this of great conſequence to both; no letter therein being *made* by a diſcontinued Motion of the Pen; In Order to which it will be convenient; Firſt, to practiſe thoſe Quadrangular Touches, and Diamond Cuts, which *commence* and conclude moſt of theſe *Letters*. 2. Thoſe down-right and *circular*. Then having ruled double-lines on Paper or *Parchment*, with ſmall *Compaſſes* on a forked quil, you *may* in this, as in other Hands, *make* the *minnums*; and then the *moſt* coherent letters, leading one to the *making* of another. Ever Making uſe of the left corner of your Pen when a fine hair-ſtroke is required and turning by degrees, till you *come* to the uſe of that corner, when any full or body-ſtroke of a letter concludes in a point; but when a *Letter* begins fine and ſharp, apply the right *corner*, and by the like degrees turn it to a flat.

For

For Text-Capitals.

3. LEt their main Body-ſtrokes be finiſhed; which being dry, you may flouriſh with eaſe, and without danger; if you make Chequer-work Knots therein (ſuch as cuſtom, and the ignorance of better, have rendred peculiar to theſe Letters) let that ſtroke on which the reſt depend (which the *Dutch* uſually whirle about in a circumambient Daſh, and with *Us* winds it ſelf over the Letter in a ſpiral-line) I ſay, let that ſtroke, as being a guide to all the reſt, be firſt made; then thoſe on the right ſide thereof, the faſhion of the Knot not admitting of above one or two ſtrokes on its left ſide: And obſerve, as the Body of that principal ſtroke waves, ſo muſt they all exactly bend. Which being drawn, you may cloſe the Knot, and, to it deſign its right mode.

4. I commonly fancy, or make a Center for Capitals of a conſiderable dimenſion, and ſometimes for the Body let fall a perpendicular Line at that Center, which do wonderfully help, as to the compleat ſtanding, and exact compoſing of thoſe Letters.

The *Germans* have a moſt glorious way of flouriſhing their Capital-letters: Which ſometimes in a ſtately Piece I uſe; and it's thus: The chief ſtroke being drawn, a ſhort ſtroke at the bottom thereof, as the *Radius* is adjoyned; from which (as out of the Socket on a Helmet the Plume of Feathers riſe) a multitude of Hair-ſtrokes turn off gradually within the Maſter-line, much reſembling the *Mantling* of a Coat of Arms, being adorned with many curious touches of the Pen. Of which Hair-ſtrokes, I, by an Invention of mine own, can make 500 in leſs than a quarter of an hour, and thoſe to turn and Wind about all the ways it's poſſible for imagination to lead them; being ſo fine, clear and perfect, as to render them admirable to all lovers of ART, and inimitable to all in general: which being of more Curioſity than material Uſe, *Diſcretion* obliges me to *conceal*. But *One* with *an* extream

tream fine *Pen*, and a ſteddy *Hand*, with reſpect to their *gradation* by the firſt *Line*, may, as to this ſeat, accompliſh his reaſonable deſires; and if he be ſufficiently furniſhed with *patience* and *ingenuity*, he may, by ſliding the edge of ſuch a *Pen*, as *Painters* do their *Penſils*, in the Nice Performance of their ſmalleſt *lines*, make ſtrokes, for *fineneſs*, not much inferiour to the Spider's Clue.

Admired EUCLIDE! *whoſe great Soul does ſhine*
In higheſt Mathematick *Diſcipline*;
Whoſe works do All a thouſand times tranſcend,
And more Miles diſtant, were more years ſince pen'd.
In which thoſe wondrous Principles we learn,
which This, *and moſt rare Sciences concern:*
From whence theſe Geometricals *we draw,*
which are to Text-hand an unchanged Law. Viz.

1. A minute *Rhombus*, being the Head and Baſis of moſt ſmall letters in this *Hand*.
2. A *perpendicular*, of which moſt of their Bodies conſiſt.
3. A *Circle*, being a rule flouriſhing ſtrokes, and all letters requiring rotundity.
4. A *Quadrat*, being of ſome uſe in *This*, but more in the Original *German*, with us called *Church-Text*.
5. A *Spiral-line*, whoſe properties in Relation to this Art, are prementioned.
6. An *Oblique-Line*, uſed much in *Capitals* generally, as there applyed; *winding* off circularly, *&c.*

And though *Theſe* are not *Mechanically*, or *Inſtrumentally* applyed, yet muſt their forms be conceived in the Mind of ſuch as *make* an ingenious *Comment* upon this Text. For

As

As he that is in Architecture *skill'd*
Doth in Idea *ſmaller Models build*
Of his more ample Structures; ſo muſt Thoſe
Who Maſter-pieces *in this Art compoſe:*
The mind inform the eye, and that directs
The Hand, which moves the Pen to great effects.

From Holland *and* High Germany, *we go*
To Rome, *our Skill in their rare Hand to ſhow.*

For Roman-Hand.

THis Hand was Originally formed of the *Oval*, ſtanding upright, though Time hath no leſs varied it from its firſt ſhape, and poſture, than the City where it had its Birth. But the Hand which we now fancy to be *Ro nan*, is with Them called *Cancellareſche*, which bears no reſemblance to that which Printers term Round *Roman*; It being of later invention, as *Jo-Baptiſta*, a famous Pen-man in *Rome*, above 100. years ſince, obſerves. Which I ſuppoſe (not without reaſon) were both derived from the anciant *Romane* Characters, but I ſhall only treat on That now in faſhion; to which the following Rules properly relate.

1. The Compaſs-Letter; are not confined to the exact form of a *Circle*, nor that of an *Oval*, but rather keep a mean betwixt both, all having a vniform Dimenſion: Neither Capitals nor ſmall, exceeding the O in Diameter.

2. This Hand depending on the *Oblique*-line; to bring long Letters to a ſubſtantial body, we wave their Stems, by means whereof the Effects of the Pen fall full.

3. We

3. We ſhade the oppoſite ſide of Compaſs-Letters, as more correſponding with the nature of this Hand, though ſome Diviation from the *Umbraical* Rule.

4. The compaſs of the *O*, and about one fourth part more, gives the diſtance from Word to Word; and the Minnums or body-ſtrokes of the *m*, give that from Letter to Letter.

5. All Stems are about treble the length of the ſmall *i*; and the diſtance of lines are one ſixth part, or aboye, of the Stem's length more.

A ſoft Pen, with a reaſonable broad Nib, and long ſlit, beſt fits this Hand.

Theſe Rules to Practitioners may be of concernment; but he that profeſſes to teach, and knows not how to vary (upon occaſion), hath more need to learn.

For Italian Hand.

IN regard the Beauty of this Hand, wins much on the Affections of Practitioners, and for that it is of vniverſal uſe, I ſhall dilate my diſcourſe as to the diſcovery thereof.

Italian-Maſters, firſt, for the moſt part, inform their Scholars by a Characteriſtick Alphabetical Figure, comprehending moſt of the twenty four Letters: by which ingenious Compendium, well demonſtrated, ſo firm a Ground-work is in a ſhort time laid, as that no Letter ſeems difficult to the Learner. Which contrivance, in part you may ſee at the end of the firſt *Roman* Alphabet in this Book. After the Knowledge whereof, they make the Letters ſingly; firſt, the Minnum, or ſmall *i*, in the performance and compleat carriage whereof, when practiſe hath rendred them perfect, they eſſay the making of an exact *Oval*, which lyes ſlanting, according to the nature of the Hand, and thoſe two being perfectly learned, the better half of their buſineſs is accompliſhed; after which, they proceed to their making of *u*, *n*, *m*, *r*, and *t*;

then

then to the *c*, *e*, *o*, *v*, *s*, *z*; and when they can compleatly command those short-bodied letters, the small *l*, is diligently practised, which leads to the making of all letters with stems, as the *h*, *b*, *d*, *ſ*, *f*, and *k*. After the full attainment of them, the compass-letters with tails are encountred, as the *g*, *q*, *p*, *y*, &c. And when the true carriage, proportionately of strokes, with the correspondency of Letters, and their parts, are by the Learner effectually understood, they put him on the *Conjunctive* part, by joyning those Letters together in Couples only, which were first learned, and then mixing them with the long Letters, not exceeding one syllable, till they are enabled by the often vniting of those Letters, to write short words, and by degrees longer, and afterwards whole lines, or joyned Copies. Which Way, I would wish every Practitioner to observe, in the whole course of his Practise, as to this Hand. The *Italians* being thus wisely deliberate in Teaching, and as admirable dexterious in the Writing thereof; This *Method* I my self observe, with Variation, according as the Scholar's Capacity and Discretion require, yet never without necessary and Artful Observations and Rules, most of which I here present you with, as a Donative of one that wishes so well to the Ingenious Lovers of the *Incomparable Art*, as to impart so much of my Knowledge in *Rules* and *Demonstrations*, as may render it difficult to the Industrious, not to write well.

Axioms, and Practical *Theorems*, to be observed in Writing of Italian-Hand.

1 THe Quil which you make your Pen of, for this Hand, must be hard and clear, whose Nib must be as long as you can handsomely manage, the point thereof being drawn by scraping, into an almost invisible Semy-Circle, but not rounded within the Pen.

2. The Ink must not be too thick, but such as may run freely and smoothly from the Pen.

3. The Paper must be fine, and polished, or pounced with *Gum Sandrick*, which you may buy at the Drugsters, or Apothecaries, ready pulveriz'd.

4. If

4. If you cannot with facility hold your Pen the *Italian* way, betwixt the Thumb and Fore-finger only, which is beſt for this Hand, then hold it the *Engliſh*, or my way, thus: take the Pen in your Hand, and lay the left ſide of your middle-fingers-end, on the right ſide of the cheek thereof, above that your fore-finger, your Thumb advanced above that, riſing in the Joynt, your two fingers being extended near to their full length, your hand muſt move only on the end of your little-finger, (your third finger lying on it) whoſe end muſt turn inward. Your hand muſt be ſo lightly born, as ſcarce to make you ſenſible that your fingers end touches the Paper, from which fingers end, the Nib of your Pen muſt reach about two Inches. Yet to be moderated according as your fingers are long and ſhort; by which compleat handling of your Pen, you may carry up, draw down, or ſweep a ſtroke about with unimaginable celerity. This I adviſe, only in order to This, or a long ſlanting *Mixt-hand*, requiring a poize, as a Childs hand of a Year old.

5. When your Letters turn off in *Ovals* hanging over them, as the Clouds in ſome well-Painted Landskip, enter the Pen at that place where you imagine its proper for the Stem to tend downward; then beginning with the left corner and edge thereof, immediately turn it inwards to a flat, with its Mouth outward, from the left hand, and ſo wheel the ſtroke off, or into its ſelf as you pleaſe, being mindful that every leſſer turning bears the ſame form with their Circumvolving Line; and let every one decline in ſhade, if there be many in one ſtroke, even to invifibility.

6. All ſtrokes aſcending, and returning in a near duplication, muſt be totally cloſed, whether great or ſmall, as in moſt well-pen'd pieces of *Italian*.

7. Strokes at a diſtance, *Oblong*, are on one ſide ſhadowed, and on the other light, not by the Natural, but Artificial Effects of the Pen though in the currant *Chancelereque*, or ſwift *Italian* now uſed in *Italy*, all ſtrokes of that Nature are denied an Artificial fulneſs, and only graced as the Ink naturally falls.

This Hand is written chiefly for two Reaſons by ſome for *Buſineſs*, by others for *Beauty*: he that entertains it in conſideration of the *Firſt*, muſt be excus'd if he be deficient as to the *Laſt*.

8. By directing the Pen to a flat, any fulneſs may be expreſſed: yet when the ſhadow lyes contrary to its motion, ſome ſmall deliberation is required in the carriage thereof.

When narrower Turns impede the Chariot's courſe,
The Chariotteer drives with leſs ſpeed and force.

Art then appears moſt perfect, when moſt reſembling Nature. Which is fairly confirm'd by our Elaborate Pieces of *Engliſh-Italian*; And though *Sol*'s milder viſits win not the *Genius* of the *Engliſh* to *Italique* Sublimity, yet Induſtry (that *Microcoſmical Phœbus*) ſo vivifies *Our* faculties, as that our *Art*, on this ſide, tranſcends their Nature (in reſpect of Writing) who inhabit beyond the *Alps*. This I dare confidently affirm, though having not arrived to perfection in my *Sculpturial* Practiſe; I cannot yet preſent the wide World with the Thouſandth part of that Sweetneſs, and delectable Curiouſneſs, attending the Pen's more choice Performance. For contrary to Vulgar Opinion, I (to my diſcontent) know, That the *Graver*, at beſt, falls infinitely ſhort of the Pen's Eye-pleaſing Delicacies.

Chi non poul quel che voul, quel che quo voglia.
Chi ſemina Virtu, raccoglie Fama.

For Command of Hand.

THis being a Piece of ART, requiring an extraordinary dexterity, he that intends to be accompliſhed herein, muſt of Neceſſity, practiſe much the dexterious Carriage of his Hand, as theſe *Verſes* imply.

Swifter,

Swifter in Motion than the nimble Hind,
Air-piercing Arrows, or the winged Wind.
More quick than ſpeedy Lightning through the Sky,
So muſt your Hand not only move, but fly.

For the better attainment of which, it will be convenient that you make deliberately all thoſe great Letters and ſtrokes, which you would produce by command of Hand; ſo long, that you be not only able to make them tollerably well, but till you be ſufficiently enabled thereby to judge of the true carriage of a ſtroke, and whether the various parts of a Letter depend on a *circular*, *Semi-circular*, or an *Oval* form, according to the Principles of *Geometry*: for, till you have the true ſhape, or Idea thereof, in your head, you can never expect any thing excellent in this kind from your hand. But that you may, without much difficulty accompliſh your deſires, conſult with the following Directions.

Procure a ſmooth well-poliſhed Slate, ſuch a one as moſt *Paper-Stationers* ſell, with a Drawing-point and Spung thereunto belonging; on which practiſe the Letters or knots which you would handſomely command; and when you find your hand apt and ready to give their exact ſhapes, then with a Pen not having too long a ſlit, or being too ſoft, you may do the like with facility on Paper and Parchment.

But firſt uſe your hand to ſweep a Circle of about two or three inches Diameter, and an *Oval* of proportionable dimenſion, and think it not time ill ſpent, if you make a thouſand and none exactly true. For though the Chymiſt attain not to the *Philoſophers Stone* at the firſt heat, yet by the way many pretty and profitable Experiments are made: ſo, though you command not an abſolute *Oval* or *circle* at the firſt Daſh, yet by endeavouring to do that, your hand will more readily comply with the faſhion of any ſtroke or Letter.

1. Obſerve to carry your hand above the Paper, and advance your elbow above your hand.

2. When

2. When you would have a Stroke full, apply the full mouth of the Pen, and wind it off from you as it decreaſes.

3. Let your Paper be ſmooth, and the Ink ſuch as may flow freely from the Pen.

4. Uſe your Hand, in practiſing, moſt to a motion from you; for that moſt Strokes and Letters begin that way.

5. Snatch not your hand more quick in one part of a Stroke, than in another, but do every thing of this nature with one and the ſame continued motion; only bear light for Hair-ſtrokes where the ſhadow lyes not, and when a Letter draws to an end.

When you would produce broad Daſhes and Flouriſhes, according to the *French* Mode, you muſt invert the Pen, laying the hollow thereof on the inſide of your middle fingers end, with the Nib directly towards you; ſo will the lights and ſhades fall contrary to our *Engliſh* way, and the Pen being well carried, the Letters will be wondrous bold and brave.

An Example of which done by *My* hand, is Printed on a Sheet of Emperial Paper, Dedicated to that highly Eminent Patron of Arts, *EDWARD BENLOWES* Eſquire; which are ſold by my ſelf, and Mr. *Overton*, who ſells this Book.

Thus I have taught you to command and ſway,
There is but one Rule more to learn, obey.

General RULES for all Hands.

1. OBſerve that all down-right lines or ſtrokes in all Hands whatſoever muſt be full.

2. All ſtrokes deſcending from the left hand to the right, muſt alſo be full.

3. All Traverſe or Croſs ſtrokes drawn even, either from the right nand to the left, or from the left to the right, muſt be ſmal.

4. An even diſtance muſt be kept between one Letter and another, and between Word and Word.

5. That the whites of each Letter be made of equal ſize.

6. The Heads, or Stems of all the Letters in one Hand, muſt be the ſame height, except of Courſary Hands, which will not admit of RULES.

7. The

7. The tails of all Letters of the ſame hand, muſt be of the ſame depth.
8. All Compaſs-Letters, in all hands, muſt be of equal proportion one with another.
9. The Bodies of the Capital Text muſt be finiſhed, before they are flouriſhed.
10. The form of an *Oval* muſt be obſerved as much as poſſible in all *Italian* Letters.

To make Ink.

TAke about as many Galls as will fill an half-pint meaſure; every one of which, being cut in pieces, put into an Earthen pot, into which pour a quart of Beer, neither too ſtrong nor too ſmall, ſo let them ſtand ten hours; into which (being ſtrained from the Galls) put two Ounces of Vitriol, to which put a third part of Gum-Aribick, and ſet your Veſſel on a moderate Fire, to warm, not permitting it to ſeeth, and then put it into an Earthen Pitcher, well glaz'd within, or a thick Glaſs-Bottle, for your uſe.

To Write with Gold.

PRocure a Shell, or Shells, which are ſold for about ſix ſhillings the dozen, (each containing as much Gold as can be expected for that quantity of Silver) which with leſs than half a ſpoonful of Spring-water, having a ſmall quantity of Gum-Aribick diſſolved therein, you may temper, with a little Penſil which is clean, not being uſed with any thing elſe, and when it appears to be about the thickneſs of free Ink, dip a new Pen therein, alwaies ſtirring it about with the Penſil when you take a Pen-ful, wherewith having written on good Paper, or rather Vellam, as with ordinary Ink, let your writing be throughly dry, then with the Tooth of a Maſtiff Dog, or rather a Woolfs Tooth, laying your Paper on an even Plate, or very ſmooth Board, you muſt poliſh or burniſh every Letter; but you need not ſcruple to rub your Tooth (in ſo doing) *all* over your Paper or Parchment.

And thus you may behold
Your Writing ſhine in Gold.

FINIS.